

中国当代作曲家曲库

The Repertory of Chinese Contemporary Composers

秦文琛
Qin Wenchen

唤 凤
BECKONING THE PHOENIX

唢呐协奏曲
Suona Concerto



人民音乐出版社

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秦文琛
Qin Wenchen

秦文琛 出生于内蒙古鄂尔多斯，9岁开始学习中国民族器乐。1987年考入上海音乐学院作曲系，师从朱践耳、许舒亚等。1992年毕业后到中央音乐学院作曲系执教。1998年获德国学术交流中心（DAAD）的资助赴德国跟随国际著名作曲家 Nic. A. Huber 教授学习。2001年在埃森国立音乐大学获得了德国最高作曲文凭后，回国继续任教。秦文琛的创作涉及室内乐、交响乐、民乐等。其中，管弦乐作品《意韵》（1991）、《际之响》（2001）、《交响前奏》（1994）、管乐交响曲《寒鼓》（1996）、室内乐《合一》（1998—1999）、《偃月赋》（1993）、《幽歌Ⅱ号》（1990）等作品分别在德国、美国、日本、台湾举办的7项国际性作曲比赛中获奖。秦文琛的主要作品还包括：双弦乐队与打击乐群《幽歌Ⅰ号》（1990）、《太阳的影子》（1987—）系列作品，管弦乐《五月的圣途》（2004）、《唤起记忆的声音》（2006—）系列，以及为笙、竖笛和管弦乐队而作的《迭响》（2004）等等。他的作品由数十个国内外著名乐团在世界范围广泛上演。此外，他还应邀在一些世界知名的音乐学院开展讲学活动。

Qin Wenchen, born in Erdos, Inner Mongolia. Qin began to learn Chinese folk music at 9. In 1987, Qin entered the Composition Department of Shanghai Conservatory of Music to study under direction by Mr. Zhu Jian'er and other musical educators, from where he graduated in 1992, when he started his teaching career at the Composition Department of Central Conservatory of Music. Sponsored by DAAD (Deutscher Akademischer Austauschdienst – German Academic Exchange Service), he began to study in Germany in 1998 with Professor Nic. A. Huber, a world famous composer. With his study achievement in the first place at the State Musicology University of Essen, he won his diploma at the top level of composition in Germany in 2001, and in September the same year he returned to China to continue his teaching at the Central Conservatory of Music. Qin Wenchen has written many pieces covering chamber music, symphonies, folk music and those for movies/TV, including musics for orchestra *Yi Yun* (1991), *Yin Ji* (2001) and *Symphonic Prelude* (1994), orchestral symphony *Drumming in the Cold* (1996), chamber musics *He Yi* (1998—1999), *In Praise of the Moon* (1993) and *Lonely Song II* (1990), and more, for which Qin won multiple prizes at seven international composition competing events. Qin's major works also include: music for double string orchestra and percussion instrument group *Lonely Song I* (1990), group musics *Shadow of the Sun* (1987—), Suona concerto *Beckoning the Phoenix* (1996) and orchestral music *Holyroad in May* (2004), etc.. His works have been performed by many famous music organizations around the world.





出版者的话

音乐创作是音乐艺术领域中的第一资源,是一切音乐活动的原生起点,在数百年的世界音乐出版历史中,各类原创作品的出版始终占据着主导地位。人民音乐出版社自 1954 年成立以来出版过大量中外音乐作品,其中包括丰富的中国作品,体现出我社弘扬民族文化的使命感和对繁荣音乐创作所作出的努力。

自 20 世纪 80 年代以来,中国的音乐创作取得了长足的进展,涌现出一大批成绩卓著的作曲家和异彩纷呈的优秀作品,对中国音乐事业的发展产生了深远的影响。为此,人民音乐出版社将陆续编辑出版《中国当代作曲家曲库》作品系列,内容涵盖能够反映当代中国专业音乐创作成就和整体发展水平的各类优秀器乐、声乐作品。

中国的交响乐、管弦乐(包括民族管弦乐)创作自 20 世纪 20 年代以来逐渐积累了相当丰富的具有中国气派和时代精神的传世之作,在世界交响乐坛上占有一席之地。《中国当代作曲家曲库》之交响乐(包括管弦乐、民族管弦乐)系列力求展示中国大型音乐作品创作的最具代表性的佳作与成功探索。我们真诚地希望音乐专业人士及社会各界对这项为弘扬中华文化所作的工作给予一如既往的支持。

Words from the Publisher

Music composition is the premier source of the music art and the primary start of all music activities. The publication of original works of various categories occupies the leading position throughout the world history of music publishing for hundreds of years. Ever since its foundation in 1954, People's Music Publishing House has published a considerable amount of music works, including abundant works from Chinese composers, which embody its sense of mission to develop the national culture and its efforts to promote music creation.

Since 1980s, the composition in China has witnessed a rapid progress. Groups of accomplished composers and their colorful works sprang up to retain a profound and far-reaching influence upon the development of Chinese music. For the purpose of reflecting such developments and achievements, People's Music Publishing House edits and publishes the continuous series of *The Repertory of Chinese Contemporary Composers*, which covers outstanding professional works of instrumental and vocal music.

Among the symphonic and orchestral (including Chinese traditional orchestral) works composed since 1920s, a wealth of works has gradually been accumulated which possess the manner of China and the spirit of the time, and gain a foothold for Chinese music on the world symphonic stage. The symphonic volumes of *The Repertory* try to reveal the most representative works and successful explorations among the grand music compositions. We sincerely hope that for this project of national culture, professional musicians and our society will, as always, provide precious supports which we all deeply appreciate.





乐队编制

Orchestra

笛子 I 梆笛(兼曲笛)

笛子 II 曲笛(兼箫)

高音唢呐(3支)

中音唢呐

低音唢呐

高音笙(2支)

中音笙

低音笙

柳琴(2把)

琵琶(4把)

扬琴(2架)

中阮(4把)

大阮(2把)

古筝

Dizi I Bangdi (= Qudi)

Dizi II Qudi (= Xiao)

3 Gaoyin Suona

Zhongyin Suona

Diyin Suona

2 Gaoyin Sheng

Zhongyin Sheng

Diyin Sheng

2 Liuqin

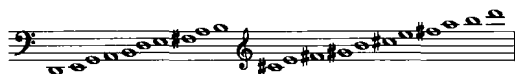
4 Pipa

2 Yangqin

4 Zhongruan

2 Daruan

Guzheng



打击乐 I 定音鼓(4架):

颤音琴,梆子(北梆子)

打击乐 II 大堂鼓,京锣(低音),

双片镲

打击乐 III 南梆子,中钹,风锣,

大堂鼓,管钟

打击乐 IV 大锣,水钹,小堂鼓,

排鼓

打击乐 V 大军鼓,鞭子,大铙钹

唢呐独奏

高胡(8把)

二胡 I (8把)

二胡 II (6把)

中胡(6把)

大提琴(8把)

低音提琴(6把)

Percussione I 4 Timpani, Vibra-

fono, Bangzi (Bei Bangzi)

Percussione II Da Tanggu, Jingluo

(bass), Shuangpian Cha

Percussione III Nan Bangzi, Zhong-

bo, Fengluo, Da Tanggu, Tubafono

Percussione IV Tam-tam, Shuibo,

Xiao Tanggu, Paigu

Percussione V Gran cassa, Frusta,

Da Naobo

Suona Solo

8 GaoHu

8 Erhu I

6 Erhu II

6 Zhonghu

8 Violoncelli

6 Contrabassi



唤 凤 | Beckoning the Phoenix

唢呐协奏曲 | Suona Concerto

秦文琛
Qin Wenchen
(1996)

1 ♩ = ca.48 散板(Senza misura,liberamente)

I
笛子
Dizi

II

I
高音唢呐
Gaoyin Suona

II

III
中音唢呐
Zhongyin Suona

低音唢呐
Diyin Suona

I
高音笙
Gaoyin Sheng

II

中音笙
Zhongyin Sheng

低音笙
Diyin Sheng

柳琴
Liuqin

琵琶
Pipa

扬琴
Yangqin

中阮
Zhongruan

大阮
Daruan

古筝
Guzheng

I

II

III
打击乐
Percussione

IV

V

1 ♩ = ca.48 散板(Senza misura,liberamente)

唢呐独奏
Suona Solo

高胡
Gaohu

二胡 I
Erhu I

二胡 II
Erhu II

中胡
Zhonghu

大提琴
Violoncelli

低音提琴
Contrabassi

- 1 -

4 ca. 11"

I 笛子

II

高音唢呐

中音唢呐

低音唢呐

高音笙

中音笙

低音笙

柳琴

琵琶

扬琴

中阮

大阮

古筝

I

II

打击乐 III ca. 6" 南梆子 ca. 5"

IV *

V 大铙钹 **

唢呐独奏 4 ca. 11" con vib.

高胡

二胡

中胡

大提琴

低音提琴

* 用单片小铙摩击大铙。 (Rub around the front side (face) of the Tam-tam with the front side of a small cymbal.)

** : 摩击。 (Two cymbals rub against each other.)

7
2 ♩ = ca. 72

I

II

高音唢呐

中音唢呐
低音唢呐

高音笙

中音笙

低音笙

柳琴

琵琶

扬琴

中阮

大阮

古筝

I

II

III

IV

V

唢呐独奏

高胡

二胡

中胡

大提琴

低音提琴

* ◆ 闷击。(Dead struck.)

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is a full orchestral score with a vocal soloist. The instruments and parts included are:

- Vocal Soloist (独唱):** The vocal line is written in a staff with a treble clef and a key signature of one flat. It includes a tempo marking of $\text{♩} = \text{ca. } 52$ and a dynamic marking of mp .
- Wind Instruments (管弦乐):**
 - Flutes (笛子):** Two staves, I and II, both in treble clef.
 - Horns (号):** Four staves, I, II, III, and IV, all in treble clef.
 - Trumpets (小号):** Two staves, I and II, both in treble clef.
 - Timpani (大鼓):** One staff in bass clef.
 - Snare Drum (小鼓):** One staff in treble clef.
 - Tom-tom (大鼓):** One staff in bass clef.
 - Triangle (三角铁):** One staff in treble clef.
 - Cymbals (钹):** Two staves, I and II, both in treble clef.
 - Chimes (编钟):** One staff in treble clef.
 - Large Gong (大锣):** One staff in bass clef.
- String Instruments (弦乐):**
 - Violins (小提琴):** Two staves, I and II, both in treble clef.
 - Violas (中提琴):** One staff in treble clef.
 - Celli (大提琴):** One staff in bass clef.
 - Double Basses (低音提琴):** One staff in bass clef.
- Percussion (打击乐):**
 - Drum I (鼓 I):** One staff in bass clef.
 - Drum II (鼓 II):** One staff in bass clef.
 - Drum III (鼓 III):** One staff in bass clef.
 - Drum IV (鼓 IV):** One staff in bass clef.
 - Drum V (鼓 V):** One staff in bass clef.
- Other Instruments:**
 - Guqin (古琴):** One staff in treble clef.
 - Pipa (琵琶):** One staff in treble clef.
 - Yangqin (扬琴):** One staff in treble clef.
 - Zhonghu (中胡):** One staff in treble clef.
 - Dahu (大胡):** One staff in bass clef.
 - Di Xu (笛子独奏):** One staff in treble clef.

The score includes various musical notations such as notes, rests, dynamics (ff , f , mp , $rit.$), and articulation marks. The tempo is marked as $\text{♩} = \text{ca. } 52$ and the key signature is one flat.

17 4 ♩ = ca. 60

笛子 I *mf p* *mf* *mp* *mp cresc.* *f*

笛子 II *fp* *mf p* *mp*

高音唢呐

中音唢呐

低音唢呐

高音笙 I *mp* *mf*

中音笙

低音笙

柳琴

琵琶

扬琴

中阮

大阮

古筝

打击乐 I

打击乐 II *pp* 双片镲

打击乐 III *mp* *mp*

打击乐 IV

打击乐 V 鞭子 *ff*

唢呐独奏 17 4 ♩ = ca. 60 *mp* *p*

高胡

二胡

中胡

大提琴 *p* *div.* *p* *pizz.* *ff*

低音提琴

* ↑ ↓ 扫弦。(Sweep the strings with fingers.)

35 *accel.*
换梆笛(takes Bangdi)

5 ♩ = ca. 72 - 76

I 笛子

II 换曲笛(takes Qudi)

高音喇叭I

高音喇叭II

高音喇叭III

中音喇叭
低音喇叭

高音笙 *a2*

中音笙

低音笙

柳琴

琵琶

扬琴

中阮

大阮

古筝

III

打击乐 IV

V

35 5 ♩ = ca. 72 - 76

唢呐独奏

高胡 *molto vib.*

二胡I *mf* *molto vib.*

二胡II *mf* *molto vib.*

中胡 *mf* *molto vib.*

大提琴 *unis.* *molto vib.*

低音提琴

南梆子

人锣

cresc.

* ————— 加强弓压。[More bow pressure (noise).]

64

I 笛子

II

高音喇叭I

高音喇叭II

高音喇叭III

中音喇叭

低音喇叭

高音笙

中音笙

低音笙

柳琴

琵琶

扬琴

中阮

大阮

古筝

I 钢琴

打击乐 II

III

64 唢呐独奏

高胡

二胡I

二胡II

中胡

大提琴

低音提琴

div. pizz. *

arco div.

p

* $\circ$ 拨弦时，使弦反弹在指板上作响。(Bartók pizz.)